CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 12, No. 20 TORONTO, MAY 14, 1947 $2.00 Per Annum

To Revise Ontario Regulations

Silverthorne, Board Chairman, Makes Public Annual Report

A complete revision of Ontario regulations passed under the Theatres and Cinematographs Act will be attempted during next year, it was stated in the annual report of O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection branch of the Provincial Treasury. Senior officer of the branch is the Honourable L. M. Frost, KC, Provincial minister of finance.

This has been made necessary by the continual changes in building design and construction materials and equipment, plus the advent of drive-in theatres. At present there are 45 new the-

(Continued on Page 3)

Plan Four More Movie Houses

Four new theatres were projected for different parts of Canada last week and it begins to appear that Canada will have almost 200 additional situations when the construction program which began with the lifting of restrictions is completed. In ad-

(Continued on Page 3)

Boost UK Films On 30 Stations

Biggest British-Canadian commercial radio deal to date and one of the most extensive station line-ups in the Dominion involving a film tie-up, was set this week for a 30-minute weekly broadcast, London Playhouse.

The program, which is expect-

(Continued on Page 3)

Warner To Produce Film In Canada

A major production featuring Canadian-born talent will be made in Canada by Warner Brothers as part of a good neighbor policy, it has been announced in Hollywood. Manitoba will be the locale.

To be titled "All My Harvests," it will be based on a book by Alan Jamieson, Canadian author.

It is likely that Jack Carson and Alexis Smith will be starred, with Lois Maxwell of Toronto a feature player. Carson is from Carmen, Manitoba, and Miss Smith from Penticton, British Columbia.

Hollyw'd Greets Variety Barkers

Greetings were extended to the 1,200 Variety Clubs delegates who are attending the 11th annual convention in Los Angeles, May 13 to 17, by studio production heads. They unanimously lauded the charitable works of the clubs and stressed the importance of

(Continued on Page 8)

Eagle-Lion Film

"Clemmy" is the final title for the Hollywood Eagle-Lion's film known in work as "Clementine," which stars 14-year-old Lois Butler.

Welcome Laura Wells

Scene at the press and radio luncheon for Miss Laura Wells of Enterprise Pictures at the Barclay Hotel, Toronto. Miss Wells, a platinum-haired beauty travelling about the continent to stimulate interest in "Arch of Triumph" and "The Other Love," is shown with (l. to r.) Larry Stephens, United Artists; Jay Smith, Canadian Moving Picture Digest; Hye Bossin, Canadian Film Weekly; and Charles Chaplin, United Artists.

Miss Wells' junket is only one of the means being used by Enterprise's exploitation department to increase public interest and boxoffice potential in its films.

Government Will Tax 'Non-Profit' 16 Mm.

Many Canadian 16 mm. situations which have provided difficult competition for standard 35 mm. theatres because a non-profit classification enabled them to charge lower prices will be affected by the Minister of Finance's announced intention of imposing an excise tax on their performances. In his recent budget the Honourable D. C. Abbott, MP, included a resolution which calls for the application of an excise tax on "any performance, exhibition or contest that includes professional performances, horse races or motion pictures" operated by certain institutions,

(Continued on Page 8)

Final Title Picked

"Key Witness' is the release title for the Columbia film formerly labelled "Destiny."

Royal Performance

This year's Command Performance is slated for London's Odeon Theatre, Leicester Square, on November 25th.

Manager Granted Leave Of Absence

John W. Farr, manager of the Odeon Theatre in North Sydney, NS, has been granted six months leave of absence by the circuit. Arthur Whittle, formerly manager of the Rivoli Theatre, will be acting manager of the Odeon until Farr's return.

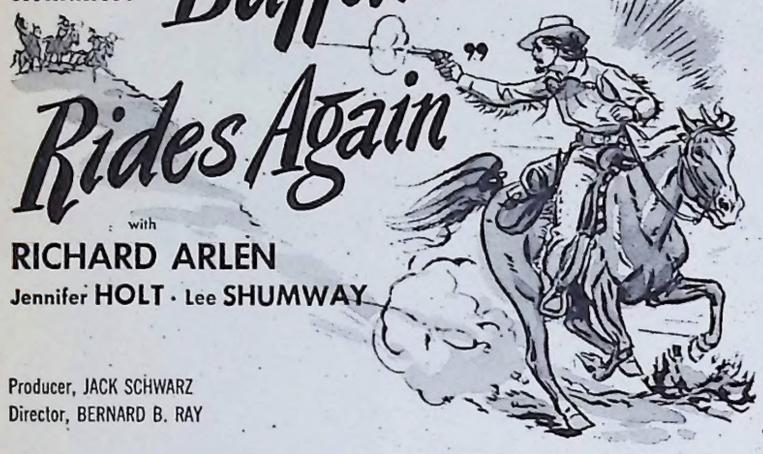
Bailey Prexy

Harry J. Bailey, 20th Century-Fox, was elected president of the Toronto Film Board of Trade for the new term, succeeding Abe Cass of Columbia. Vice-president is Garfield Cass, Regal, and Ed. H. Wells remains executive secretary. Irvin Coval, Warners, Russ Simpson, Paramount, and G. P. Wright, Empire-Universal, are on the credit committee.

Screen Guild's SHOWMEN'S GROUP Number 3

Adventure!
Action!
Romance!

"Buffalo Bill Rides Again"

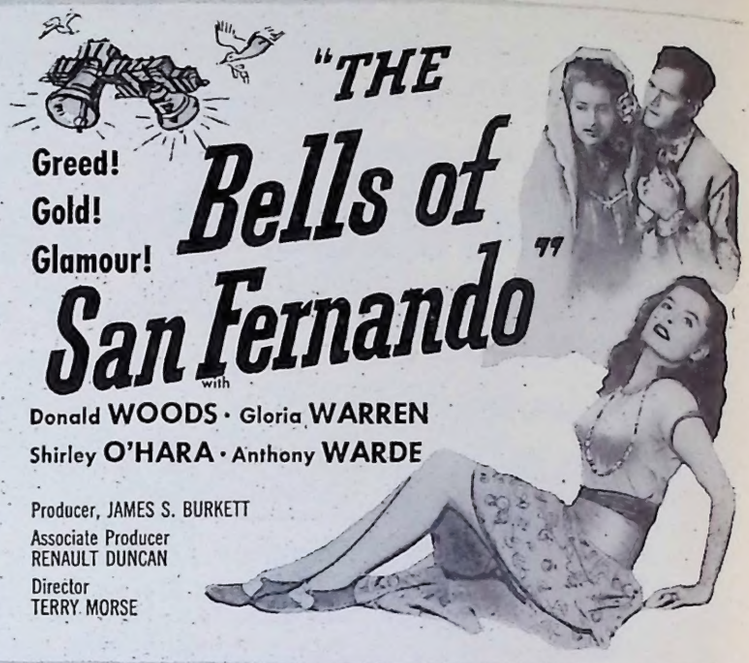


with
RICHARD ARLEN
Jennifer HOLT · Lee SHUMWAY

Producer, JACK SCHWARZ
Director, BERNARD B. RAY

Greed!
Gold!
Glamour!

"The Bells of San Fernando"



with
Donald WOODS · Gloria WARREN
Shirley O'HARA · Anthony WARDE

Producer, JAMES S. BURKETT
Associate Producer
RENAULT DUNCAN
Director
TERRY MORSE

Fearless!
Daring!
Roaring!

"SHOOT TO KILL"

with
Russell WADE · Edmund MacDONALD
Douglas BLACKLEY · Susan WALTERS

Produced and Directed by WILLIAM BERKE

Rugged Daredevils of the North!

"Bush Pilot"

with
Rochelle HUDSON Jack LaRUE
Austin WILLIS · Frank PERRY

Producer, LARRY CROMIEN
Associate Producer, JACK W. OGILVIE
Director, STERLING CAMPBELL

DETECTIVE ACTION STREAMLINERS

"THE HAT BOX MYSTERY" — Tom NEAL · Pamela BLAKE · Virginia SALE

"The Case of the BABY SITTER" — Tom NEAL · Pamela BLAKE · Virginia SALE

Directed by LAMBERT HILLYER

Distributed by **SCREEN GUILD Productions, Inc.**

DISTRIBUTED IN CANADA BY

P.R.C.
TORONTO, MONTREAL, VANCOUVER
WINNIPEG, CALGARY, SAINT JOHN

Boost UK Films On 30 Stations

(Continued from Page 1)

ed to be on a 52-week basis per year, consists of dramatizations of films from the J. Arthur Rank Organization as well as some from other British and overseas producers. It will start in May with approximately thirty stations from Calgary to St. John, NB on the list.

Opening program will be "This Happy Breed" with "Seventh Veil," "Stairway to Heaven" and "Notorious Gentleman" following in that order. The radio versions will feature the original stars of the films including James Mason and Margaret Lockwood, Rex Harrison, Celia Johnston, David Niven, Ann Todd, Patricia Roc and others. The programs are being produced in London.

Sponsor is Canadian Oil Companies of Montreal. President John Irwin of that organization personally supervised the arrangements. Keith B. Crombie, head of McConnell & Eastman, Montreal, is the advertising agency executive concerned. The producer is Harry Alan Towers of London, represented in Canada by John Adaskin. Towers was in Canada last winter initiating tie-up arrangements with officials of J. Arthur Rank Organization and Eagle-Lion Films here.

The London Playhouse program will be supported by a national advertising campaign in newspapers, placed by McConnell & Eastman. Dealer displays, featuring both stars and pictures, will be spotted in 3,500 service stations and other retail outlets across Canada. In addition, there will be joint promotional activities by Eagle-Lion and Canadian Oil.

Theatre Manager In Digby, NS, Elected

Sydney Joseph Hall, Digby, NS, theatre manager, was recently elected by acclamation to the town council for the term ending February, 1949. Hall was originally defeated in the vote but his opponent was declared ineligible as he held the position of medical health officer.

FOR SALE
THEATRE BUSINESS AND EQUIPMENT

In payroll mining town. Price $5,000 cash. Also five room modern house for $2,500.

Apply BOX 64
HEDLEY, B.C.

Ontario Regulations To Be Revised

(Continued from Page 1)

atres in the course of construction in Ontario, with plans for 20 more approved or awaiting approval.

It is likely that Ontario, with 421 theatres of Canada's 1,400-or-so, will provide about one-third of the new houses being

O. J. SILVERTHORNE

erected or planned. Of the 215,573,267 admissions to Canadian theatres in 1945, 91,817,463 took place in Ontario and the province provided $23,740,894 of the Dominion's total motion picture receipts of $55,430,711.

The Board feels that the drive-in theatre is destined to play an important part in family entertainment and this is one of the factors in making necessary revised regulations. At the moment it has been ordered that no film service be provided for such theatres until an understanding of the views of the Highways Department are known with regard to entrance and exit of cars into general traffic. No delay, however, is expected in opening dates.

Another interesting part of the report deals with the protection of children attending juvenile matinees and the qualifications of matrons. The Board recommends that a specific portion of the theatre auditorium be marked off for the use of children only during such performances and that this section be convenient to exits. This will help remove the possibility of molestation and make it simpler for the matron to exercise supervision.

Matrons, it is suggested, should be at least 21 years of age, of good character, properly and distinctively garbed and be employed only after the provision of a certificate of health.

It was recommended that the policy of marking certain films as "Adult Entertainment," carried on during the past year as an experiment, become permanent and penalties be provided in the regulations for those exhibitors who did not meet the requirements of the Board to make the classification plain to patrons. Sixty-four of 472 features were judged to be not suitable for juveniles.

Since the end of the war drastic steps have been taken to bring theatres within the requirement of present-day standards of safety and health and rigid inspection is being exercised. During the fiscal year 14 theatres were prosecuted and 13 projectionists suspended temporarily for various infractions of the regulations. In the case of theatres, those guilty of two or more infractions are subject to suspension at the discretion of the Board.

All but 87 of a total of 1,867 35 mm. film subjects submitted during the fiscal year were found acceptable to the censors, as were 633 of 672 in the 16 mm. width. Of the 35 mm. total 89 per cent came from the United States, seven per cent from Great Britain and the rest from other countries.

There were 721 pieces of advertising material returned for alteration out of a total of 35,437. Those rejected when first submitted were distasteful or might be harmful and some were deleted because they had no relationship to the film in question.

Licenses were issued to 421 theatres, 904 projectionists, 162 apprentices, 104 travelling shows, 16 exchanges of the 35 mm. class and nine of the 16 mm, and 239 miscellaneous ones.

Film Weekly

Vol. 12, No. 20 May 14, 1947

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year. Entered as Second Class Matter.

Plan Four More Movie Houses

(Continued from Page 1)

dition dozens of Canadian theatres are being modernized and enlarged.

Canadian Drive-in Theatres, through Mike Zahorchuk, St. Catharines, Ontario, has asked the council of that city for a permit to establish a drive-in theatre on the Merrittville road, just west of the Niagara Peninsula Sanatorium. This open-air theatre, to represent an investment of $150,000, will likely be proceeded with, Sanatorium officials having withdrawn objections, according to some reports, because of an arrangement which would make entertainment available to patients. The company is also seeking a permit for Scarboro, near Toronto, but this has not been granted yet because of the objections of those residing near the site.

A 750-seat theatre in a building to cost $150,000 is planned for Huntsville, Ontario, by J. Giaschi from blueprints by Kaplan and Sprachman, Toronto.

In Athabasca, Alberta, a 368-seat theatre is being planned and one is contemplated for Leroy, Saskatchewan.

In Glace Bay, NS, Louis Wener and Nathan Green are making extensive renovations on the Russell Theatre and in Toronto alterations to cost $65,000 are being made on the front and lobby of the Imperial.

The Foto-Nite theatre for Palmerston, Ontario, is under construction and will be ready in July.

Odeon Theatres has begun work for a new theatre near Yonge and St. Clair, Toronto.

'East River' Stars

Gene Kelly and June Allyson will star in Sholem Asch's "East River" at MGM.

Thieves Rob Theatre

Safecrackers entered the Nelson Theatre, Ottawa, by a basement window, forced open the office and chiselling through the bottom of the safe, got away with over $700.

Allens of Thorold Lose Young Son

Members of the industry in Ontario are extending the deepest sympathy to Mr. and Mrs. John Allen of Thorold, whose six-year-old son, John, Jr., passed away suddenly. He was a bright and popular boy who, like his father, had musical inclinations. A number of persons from Toronto travelled to Thorold to attend the services and offer their condolences personally.

Enterprise Sets Big Ad Budget

The advertising budget appropriation on four forthcoming Enterprise pictures has been set at approximately $1,750,000, it has been announced by the home office of United Artists, which company will act as distributor.

The figure will cover newspaper, radio, magazine, trade paper and special exploitation advertising on "Ramrod," "Arch of Triumph," "The Other Love" and "Body and Soul." Co-operative newspaper and consumer advertising will be stressed on the current "Ramrod" campaign while special emphasis will be laid on resort advertising during the summer for "Arch of Triumph" and "Body and Soul," slated for fall openings.

Enterprise is also planning a Paris junket via two chartered planes for the press and Hollywood stars as part of a special campaign for the scheduled premiere in that city of "Arch of Triumph."

Robert Taplinger, vice-president in charge of advertising and publicity for Enterprise Studios, has had comprehensive discussions with Paul N. Lazarus, Jr., UA ad-publicity chief, on future advertising plans on the quartet of top-budget pictures.

"Arch of Triumph" is tentatively set for road show openings in key spots in September, while "The Other Love" is expected to make its bow on Broadway at the Rivoli Theatre during the middle of this month.

'Father Dunne' Stars

Myrna Dell has been assigned to the top feminine role in RKO's Pat O'Brien starrer "Fighting Father Dunne."

Other prominent parts in "Fighting Father Dunne" go to 16-year-old Darryl Hickman and to two former members of Dublin's Abbey Theatre, Arthur Shields and Una O'Connor.

Special Release For 'Welcome Stranger'

"Welcome Stranger," the Paramount comedy in which the team of Bing Crosby and Barry Fitzgerald is reunited for the first time since "Going My Way," has been withdrawn from the company's 1946-1947 release schedule for special handling, Charles M. Reagan, vice-president in charge of distribution, disclosed recently.

The Paramount sales head said that the company's policy in the distribution of "Welcome Stranger" will be to release the picture individually in each situation with special advertising and exploitation campaigns.

SAFETY combined with BEAUTY . . . that's what you get with lustrous, firesafe, Fiberglas draperies.

In addition, Fiberglas decorative fabrics will not shrink, sag or stretch . . . will not rot or decay . . . are mildew-proof and unaffected by moths and other fiber-eating insects. These draperies woven of all-glass yarn are available in many colours and designs, particularly adaptable to Night Clubs, theatres, hotels and other places of public assembly.

FIBERGLAS*
* is a registered trade mark which identifies exclusively products of
FIBERGLAS CANADA LIMITED

General Sales Office:
1200 BAY STREET, TORONTO, ONTARIO

Screens Give Info On Cancer Fight

Tribute to the effectiveness of the motion picture in educating the Canadian public about cancer and its control was paid by cancer authority Dr. Allan Blair of Regina in a recent Toronto interview. Dr. Blair, who is acting director of the newly-formed National Cancer Institute, declared, "The most effective medium of all in fighting cancer is the motion picture—we have obtained outstanding results through the use of educational films on cancer, both in commercial theatres and in free showings."

Dr. Blair praised Canadian theatre operators for their co-operation in showing cancer films, not only during the present national campaign of the Canadian Cancer Society but also throughout the year. The Saskatchewan cancer authority reported that he was currently completing plans for production of a short film on cancer control in that province, where he has been director of cancer services for a number of years.

Dr. Blair praised the quality of USA-produced cancer films such as "Time is Life" (which has been shown in many Canadian theatres during the past year, through facilities of the Canadian Cancer Society) but said that he felt that Canadian film-makers are competent to do work of equal effectiveness.

Free Australia Pix Worrying Exhibitors

Free screening of 16 mm. motion pictures by department stores and restaurants in Melbourne, Australia, is being reintroduced as an advertising stunt to stimulate slowing sales and bolster declining patronage, with the probability being that the scheme, once it is firmly established and proven, will spread to Sydney and other cities.

Strenuous opposition to the project is being voiced by exhibitors and theatre employee associations and their protests have been laid before the government. Stressed in these protests were such angles as fire risks and grave overcrowding and panic dangers in small temporary theatres on floors above the ground level.

Similar antagonism, for the same advanced reasons, caused the government curtailment of such free shows when the move first originated in Sydney department stores in 1937. A big factor with the authorities was the loss of amusement taxes due to the screenings being free.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 20 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Backlash

with Jean Rogers, Richard Travers, Larry Blake

20th-Fox 66 Mins.

DETECTIVE-MURDER STORY WITH GOOD PRODUCTION VALUES AND TOUCHES OF SMART DIRECTION SUSTAINS INTEREST.

Given good production values and frequently heightened by a few smart touches of direction, this offering should hold the audience's attention. The performances are regulation and fill requirements. Crime elements in the plot have a familiar ring. If it is guesswork that the audience likes, then in "Backlash" they will have something to ponder.

Plot starts off with a bang. John Eldredge is making time on a highway. Police have roadblocks out to catch Douglas Fowley, bank robber-killer, a client of Eldredge, who is a lawyer. Cops let Eldredge pass. Down the road he meets Fowley.

Later Eldredge's car is found wrecked, burned, containing a body identified as Eldredge. His wife, Jean Rogers is informed. Immediately Larry Blake, a detective starts chasing down the case for there are many unusual circumstances involved. The DA in the case, Richard Travis, pokes about, too. He is very friendly with Miss Rogers. A blonde, Louise Currie figures in the ensuing developments with Robert Shayne, Eldredge's law partner. Seems there's considerable dough owed the latter by the former.

In due time police work shows fruit and while much suspicion is directed at almost all the principals in the cast the real culprit is revealed in a surprise finish. It has a few spots which rise above the routine pattern. The pace is good. It should hold up.

CAST: Jean Rogers, Richard Travis, Larry Blake, John Eldredge, Leonard Strong, Robert Shayne, Louise Currie.

CREDITS: Producer, Sol M. Wurtzel; Director, Eugene Forde; Original story Screenplay, Irving Elman; Cameraman, Benjamin Kline.

DIRECTION, Okay. PHOTOGRAPHY, Good.

New Firm Borrows Actress For Picture

Marguerite Chapman has been loaned by Columbia to Cavalier Productions, new independent producing firm headed by Robert Young, to play the lead opposite Young in "Three Were Thoroughbreds." This is the large scale Technicolor Western which the new company will make for Columbia.

The Man I Love

with Ida Lupino, Robert Alda

Warners 96 Mins.

GOOD WOMAN'S ANGLE YARN: SHOULD DRAW WITH THE SKIRT TRADE: DONE WELL.

Ida Lupino in this one is a handsomely-gowned femme fatale. She's a West 52nd Street night club singer who takes a quick trip out to the Coast to visit with her sister and brother during the Christmas holidays. That's at the bottom of it all, for she promptly proceeds to inject a dozen troublesome situations into their lives, jobs and romances. In due course of the footage she manages to restore some semblance of balance to the various domestic situations she becomes embroiled in, and even finds herself a true love.

The tale has all the smoke of night clubs and about as much ignition. There is a good deal of attention paid music which has Miss Lupino, a keen listener of and appraiser of hot music. She sings, in the blues style, such standbys as "Why Was I Born," "Bill," "Body and Soul" and the title number. Her voice is on the flat side but she registers.

Miss Lupino sets out to thwart the wolfish designs of Robert Alda on her sister, Andrea King. A number of other people become involved in what transpires and Dolores Moran, mother of twins and inclined toward the playful side, dies as a result of a boozy rendezvous with Alda. Meanwhile Miss Lupino carries a torch for Bruce Bennett, sailor-pianist, masquerading under the monicker of "San Thomas." He carries a slight smouldering facsimile of the same thing for his lately divorced wife.

Miss Lupino securely hooks Bennett after a great deal of running around, getting nowhere. His ship is about to sail. They vow the usual vows. Finally the many-faceted plot is strung up to manage a semblance of coherence. The affair closes with normal order and procedure coming into its own.

CAST: Ida Lupino, Robert Alda, Bruce Bennett, Andrea King, Martha Vickers, Alan Hale, Dolores Moran, John Ridgely.

CREDITS: Producer, Arnold Albert; Director, Raoul Walsh; Screenplay by Catherine Turner, from the novel by Maritta Wolff; Cameraman, Sid Hickox.

DIRECTION, Effective. PHOTOGRAPHY, Good.

'Silver River' Starts

Production has started on Warners' "Silver River," starring Errol Flynn and Ann Sheridan.

Sinbad The Sailor

with Douglas Fairbanks, Jr., Maureen O'Hara

RKO 117 Mins.

TECHNICOLORED ARABIAN NIGHTS' TALE BLENDS PHILOSOPHY, SPECTACLE, ACTION AND ROMANCE; SHOULD PROVE STRONG DRAW.

Douglas Fairbanks, Jr., has a fine romp in this pleasant fantasy. The seven voyages of the Persian mariner are safely under his belt. Here he details his eighth in a plot which sets up primarily a sincere, human philosophy wherein the real treasure of humankind is not gold or jeweled baubles, but lies in the heart.

Embroidered into the story is a garish, colorful, mystic, gay slightly overplayed-fantasy derived from legend and fashioned into a pleasantry. The romantic doings will not be taken too seriously — which is a creditable thing. The horseplay performed by Fairbanks whose foot finds someone's fanny continuously will draw laughter spontaneously. Maureen O'Hara's femininity is languishing, her performance has a glow at times. Costumed in Eastern finery she sets off any number of fine Islamic photographic compositions.

Much of the doings are at sea in ancient craft. Three seek the treasure of Alexander the Great on the island of Derrybar. While Fairbanks seems to have the true claim, Anthony Quinn and Walter Slezak are also hot for it. Miss O'Hara is in and out of the doings, once with Fairbanks, then with Quinn. But her heart is set on the former.

After intrigue in Basra, Daibul and at sea, the island of Derrybar is hailed. The explorers go ashore. The treasure is located. Slezak realizes his ambition. He dies. Quinn gets his via "Greek fire," early vintage marine artillery. Then a quick flashback to the shore at Basra, where the tale started, and Fairbanks is concluding his eighth tale tossing jewels to his listeners and sailing off with Shireen—La Belle O'Hara.

The film has every required Islamic "touch" in the telling enhanced by the fine color rendition.

CAST: Douglas Fairbanks, Jr., Maureen O'Hara, Anthony Quinn, Walter Slezak, George Tobias, Jane Greer.

CREDITS: Producer, Stephen Ames; Director, Richard Wallace; Screenplay by John Twist; Cameraman, George Barnes.

DIRECTION, Good. PHOTOGRAPHY, Good.

Signs Contract

Smiley Burnett has signed a five year contract with Columbia.

Humoresque

with Joan Crawford, John Garfield

Warners 125 Mins.

FIRST RATE NUMBER SHOULD GIVE GOOD BOXOFFICE ACCOUNT.

Jerry Wald's production of the Fannie Hurst original, handsomely embroidered, should prove itself generally, and, a fine bet and especially so for the ladies of the audience. From the outset it concerns itself with the feminine viewpoint.

Joan Crawford renders her role as the unfortunate woman in the case with all the emoting necessary to lend it conviction. As the man in the case, John Garfield sustains his temperamental violinist all the way.

But the payoff is Oscar Levant. He is Garfield's inspiration, sparring partner, guide, counselor and stooge. They are constantly having it out but, comes the next scene, and they are hard at it again—musically. Levant was given the humorous relief. The gag lines thrown his way are considerably enhanced by his delivery and he is always relieving threatened monotony and the uncompromising situation.

Opening in 1920, the story traces the rise of John Garfield in the musical world. Constant devotion to his instrument garners him a measure of artistry. Through Levant he meets Miss Crawford, who decides to "help" him along in his career. She's married to Paul Cavanagh. Drink, dallying, and the high life have done her no good. She brings Garfield to the attention of the music world, showers him with gifts. In time they have an affair. Garfield's mother, Ruth Nelson, is always in the background, fearing for the worst for her son. No one quite deceives her as to the true, sordid state of affairs.

Cavanagh decides to give Miss Crawford a divorce. She makes plans for herself and Garfield and gives up drinking. Meanwhile Garfield has devoted all his energies to his music and cannot understand Miss Crawford when she does not show up at his greatest concert. Following a phone call she hits the bottle, later commits suicide.

CAST: Joan Crawford, John Garfield, Oscar Levant, J. Carrol Naish, Joan Chandler, Tom D'Andrea, Peggy Knudsen.

CREDITS: Producer, Jerry Wald; Director, Jean Negulesco; Screenplay by Clifford Odets and Zachary Gold, from the novel by Fannie Hurst; Cameraman, Ernest Haller.

DIRECTION, Very good. PHOTOGRAPHY, First rate.

EVERY *RECORD

AT THE UPTOWN THEATRE, TORONTO

SMASHED

WITH THE EGG and I

A Universal-International Picture

*RECORD FOR TIME PLAYED

(NOW IN ITS SIXTH WEEK)

*RECORD FOR ATTENDANCE

*RECORD FOR BOX-OFFICE

*RECORD FOR PATRON PRAISE

ON ITS WAY TO FURTHER RECORDS

BREAKING SIMILAR RECORDS

At Loew's Theatre, London

Now On Its Second Week and Still Going Strong

THE EGG and I IS YOUR '47 NEST EGG

NATURALLY IT'S FROM EMPIRE-UNIVERSAL

'The Whispering City'

The Jolson Sweepstakes

A Good Job Well Done

The surprising aspect of the English and French versions of "The Whispering City" was the excellence of the Canadian contribution to them. So much has been written about the superiority of the French-language version that readers may get the idea that the English-language one is a loss. On the contrary, it is a melodrama in no way inferior to many Hollywood films of the same character and financial outlay. It should get as many dates and bring back as much money as other films of that type and quality.

There can be no quarrel about the technical and mechanical work on the films, in spite of occasional rough spots. The Canadians responsible are very well aware of them and it should please all interested in our film field that their craftsmanship is of such high calibre.

My own impression was that there was one important fault hard to get at and correct. Part of the story strained belief it was not handled well either. This was due, I feel, to the writers from Hollywood who were not available for continuous consultations, and to the director responsible for those particular scenes. Even then, many Hollywood films produced at three and four times the cost of "The Whispering City" turn out that way. Lack of a story believable all the way has never hindered the boxoffice.

Both versions of "The Whispering City" were screened at the Queensway Studios for the leading local figures of press, radio and advertising. With certain reservations, they felt that Paul L'Anglais and his crew did very well indeed and merited the interest of such an important universal distributor and exhibitor as J. Arthur Rank and his Eagle-Lion setup.

L'Anglais, introduced by Archie Laurie, pointed out Rene Germain, president of Quebec Productions Corporation, to the crowd and praised his courage in financing the experiment. "It was a helluva gamble," Paul said. Germain, convinced now of the possibilities of future production here, told me later that the company had purchased its own equipment and was awaiting its arrival before continuing the program.

Germain and L'Anglais have answered, it seems almost sure, the old question of whether Canadian production can pay. With proper facilities their staff should be able to make even better use of the vital knowledge proved to be theirs in making "The Whispering City."

* * *

Movie Reviewers Galore

Ernie Warren of the Elgin, Ottawa, where UA's "The Strange Woman" played for two weeks, came up with a doozer of an exploitation idea. He interested the Ottawa Citizen in providing judges for a Movie Review Contest and W. M. (Bill) Gladish, its reviewer, acted as the chief judge. The winner, Janet A. Morse, got $25 and others smaller amounts or passes. The only condition was that the review was to be written on a general appeal basis. The ads carried plugs for the contest, as did the news columns, and the results won pictures and stories. For "The Fabulous Dorseys" Ernie put a free juke-box in the lobby which played Dorsey discs exclusively. One character listened for over an hour, then walked out without buying a ticket . . . Last week this column and others had a rash of typo errors. It couldn't be helped, for a mechanical breakdown prevented the printer from making all the corrections marked in the galley and revised proofs. Some of the pages had to be "railroaded" through . . . If I ever write a play I will include a character called Dudley Dell so that another character can crack: "Dudley Dell, you are deadly dull". . . Writing about errors in print reminds me that the Globe and Mail's banner yarn in a recent bulldog edition "was learned from an official but reliable" source. Get that "but" — or perhaps, considering the number of times officials hang a reporter up by claiming they were misquoted, the phrase was intentional.

Thanks, Gord

Gordon Cullen, manager of the Odeon, Sarnia, calls my attention to a discussion of children's attendance by K. M. Harrison in the Border Cities Star. Harrison, emphasizing parental responsiblity, quoted Professor Clarence Allen of Cleveland, who said: "In 20 years' experience, I haven't seen a case where a child did any particular bad act that could be blamed on the movies. If put under pressure for a story, a child may blame the movies, but only as an alibi. A delinquent boy might adopt some of the practices he sees on the screen. The movies did not make him a delinquent."

* * *

Heard Hereabouts

Joe Ungar and Ed Schnitzer were in town last week . . . Jack Levy, the trade's favorite jeweler, sold me a wrist watch and in the money I laid down on his glass counter was a quarter. "Adulterated silver," he said. How did he know? It seems he used to be a violinist and the faint jingle was off-key. Still has his ear . . . Boris Kaplan, Paramount talent scout, accompanied Win Barron to the Dominion drama festival in London's Little Theatre to search for screen fodder . . . A note from Frank Kershaw of Vancouver, who runs Service Confections, tells of the strides candy and popcorn is making among Western movie patrons. In Toronto Jack Fitzgibbons has his Hollywood Confections well under way.

* * *

Flicker Flak

Dick Garrett of the Imperial, Barrie, ill for too long, got well in time for the fishing season . . . Perkins Electric lads who took in the SMPE meeting in Chicago were Rex Shale, Toronto, and L. M. Bleackley, Montreal. Tommy Hoad of General Theatre Supply, Toronto, read a paper on his new projector . . . At the Laura Wells luncheon Jim Nairn told me the story (an oldie to him but a newie to me) about the patron of a flop picture who walked out and asked for the return of his admission fee. "I can't give you back your fifty cents," the manager answered, "but I'll be glad to give you the print". . . . Hilly (Harry) Yuden, manager of the Centre, Peterboro, was elected prexy of the Optimist Club there . . . Susan Fletcher, Vancouver CBC commentator, was On the Square being introduced to the sources of movie news by Odeon's Larry Graburn, one of the most helpful fellows you ever met . . . Ted Toombs, Victoria, and Jack Trotter and Eileen Green of the Imperial won tickets for the By-Line Ball on June 7th in a raffle conducted by Russ McKibbin, Vic manager.

* * *

Biggest Betting Picture

Another unusual record for "The Jolson Story" is that it has inspired more wagers of different kinds in and out of the industry than any film in its history. Never a day goes by but what Len Bishop of the Tivoli is asked to settle bets as to whether Al appeared in person in any scene of the film, if the music was sung again or came from his old records, what the real name of the Anniversary Song is, which number Jolson sang last, when he last appeared here in person, etc.

In the trade the wagers have been based on the length of the run, the predictions extending from seven to ten weeks. By this time the ushers ought to be given furloughs for combat duty in handling the crowds and listening to those same songs for so long.

Bishop thought up a good one in marking the sale of admission No. 250,000 by presentation of surprises to the lucky buyers at the Tivoli and Eglinton. The event was broadcast.

COL. C. A. J. MILLER
Officer in charge of the Canadian Army film bureau, directorate of military training, during the war, who recently retired to return to private business.

Ron Randell Cast In 'It Had To Be You'

Ron Randell, Australian star of "The Overlanders," has been assigned the top role in support of Ginger Rogers and Cornel Wilde in Columbia's romantic comedy, "It Had to Be You." He will play Wilde's rival for Miss Rogers' love.

Randell was signed by Columbia as a result of his performance in "Pacific Adventure," and since his arrival at Columbia's Hollywood studio has completed the title role in "Bulldog Drummond at Bay."

"It Had to Be You" will be produced by Don Hartman, who will co-direct with Rudy Mate.

Selznick Purchase

David O. Selznick has purchased the Henrik Ibsen classic, "A Doll's House" and plans to produce the world-famous play as one of his major productions this winter. Dorothy McGuire, a Selznick star, will portray the role of the heroine, Nora Helmer.

Patrick Hamilton Scripting 'Rope'

Patrick Hamilton, author of "Gaslight," which was made into a British film by Thorold Dickinson, and subsequently remade by Hollywood with Ingrid Bergman and Charles Boyer starring, is now scripting his play "Rope", which is shortly to be produced in Hollywood by the Transatlantic Pictures Corporation. Alfred Hitchcock will direct.

"Rope," a murder thriller, was a great success when originally staged in London in 1929.

Government Will Tax 'Non-Profit' 16 Mm.

(Continued from Page 1)

boards or other organizations.

It is expected that the size and nature of the tax would be detailed in "The Excise Tax Act," which will be brought before the House of Commons in the near future as a complete revision and renaming of what is now the Special War Revenue Act.

For a number of years operators of standard 35 mm. theatres, particularly in Western Canada, have protested vigorously against the exemption of several hundred 16 mm. situations in rural locations or parish halls from the 20 per cent federal amusement tax.

Operators of theatres in towns surrounded by rural areas draw much of their patronage from a distance of 40-or-so miles. Country folk, in order to couple their shopping with moviegoing, come to these towns. Because of this merchants in small communities have established 16 mm. situations under the auspices of their local boards of trade, lodges, co-operative associations, etc., turning the profit over to the operator or subsidizing his activities.

The purpose of such motion picture exhibition is obviously commercial but these merchants, because their licenses have been obtained through what are ordinarily non-profit bodies, have managed to obtain a non-taxable classification as provided under the present Special War Revenue Act. Since 16 mm. situations do not have to comply with the safety regulations of every kind imposed on 35 mm. theatres by the various provinces, any place capable of holding several hundred persons or less has been used as a place of exhibition. Costs of operation are very little and, with the 20 per cent tax not charged to the ticket buyer, the price of admission has been a big factor in keeping patrons from making the trip to the nearest town.

In Quebec standard theatre operators in both cities and rural communities have frequently objected to 16 mm. exhibitions on regular schedules in parish halls at small prices. These, like the Western situations, are regarded as fire traps and children under 16, barred from standard theatres by law, enter freely.

In Ottawa finance officials admitted franky that the purpose of the new regulation was to tax certain organizations which have been posing as non-profit groups. Whether a ticket tax will be imposed or a levy on the grosses will be applied in not yet known but competition will become fairer in either case.

Some indication of the growth of the 16 mm. field in Canada is determined by the fact that in 1940 there were 85 operators who played to 680,054 admissions and $159,346 in receipts, while in 1945 the 162 operators played to 1,531,345 admissions and $433,963 in receipts. Both receipt figures include the amusement tax. In 1945 film rentals for 16 mm, amounted to $1,198,016, an important part of Canada's total rental from all films, $17,490,264.

Although the disestablishment of army camps will reduce last year's figures in the 16 mm. field, the rapid growth of theatrical exhibition may compensate. It is estimated that there are about 1,000 16 mm. situations in the Dominion today but the real figure is difficult to arrive at because the operator, not the place of exhibition, is licensed and many operators play one-, two- and three-night stands. The 16 mm. field today is patterned on the 35 mm. one, for there are many permanent places of exhibitions licensed exclusively to the operator by local councils, although the officials term for such licensees in still "Itinerant."

The fact that theatrical exhibitions under non-profit classification do not have their receipts included in the total has caused the rental figure to be greater than the boxoffice one in the 1945 government report.

We are fully equipped to handle all your projection repairs. Work quickly executed. Prompt service is assured.
PHONE TO-DAY!
Dominion Sound Equipments
Limited
Toronto: 114 Bond Street—WAverley 6131
Montreal: 1620 Notre Dame Street West—Fitzroy 9563

Hollyw'd Greets Variety Barkers

(Continued from Page 1)

the conclave in bringing together the top exhibitors and distributors of the USA, Canada and Mexico.

Steve Broidy, Monogram chief: "To those who realize and thus are interested in the widespread charitable activities of the Variety Clubs, it is gratifying that this year's international conventon will convene in Hollywood."

Samuel Goldwyn, head of Goldwyn Productions: "The international convention of Variety Clubs of America represents a timely opportunity for the members of this great charitable organization not only to get together with each other in brotherhood and constructive deliberation, but also provides an unparalleled chance for the members, representing the foremost exhibitors and distributors in the country, to meet and discuss current problems with producers."

Dore Schare, RKO production chief: "I believe that a convention such as this is of great importance to those of us who are picture makers and to you people whose job it is to sell and distribute the films we turn out."

Henry Ginsberg, vice-president of Paramount: "The choice of Hollywood for Variety Clubs' 1947 convention will afford those who produce the nation's films an opportunity to renew close contacts with the exhibitors and distributors who present our productions directly to the public. We at Paramount are happy that these men who are convening in Hollywood are part of our industry and we welcome them warmly."

Peter Rathvon, RKO prexy: "All of us at RKO studios welcome the opportunity to sit down with 1,200 of the nation's leading showmen for their views on the type of entertainment most wanted by theatre patrons. The opportunity for all producers and exhibitors to get together are too few and I am delighted at this chance to listen — and learn."

Nate Blumberg, Universal Pictures head: "In addition to the welcome which those in the entertainment field extend to Variety Club delegates, I am sure that all of Los Angeles, aware of the great work which this great organization carries on, will receive them with open arms."

Widder Joins Autry

Lincoln Widder has left Republic, where he was a production executive, to become personal assistant to Armand Schaefer, head of Gene Autry Productions.

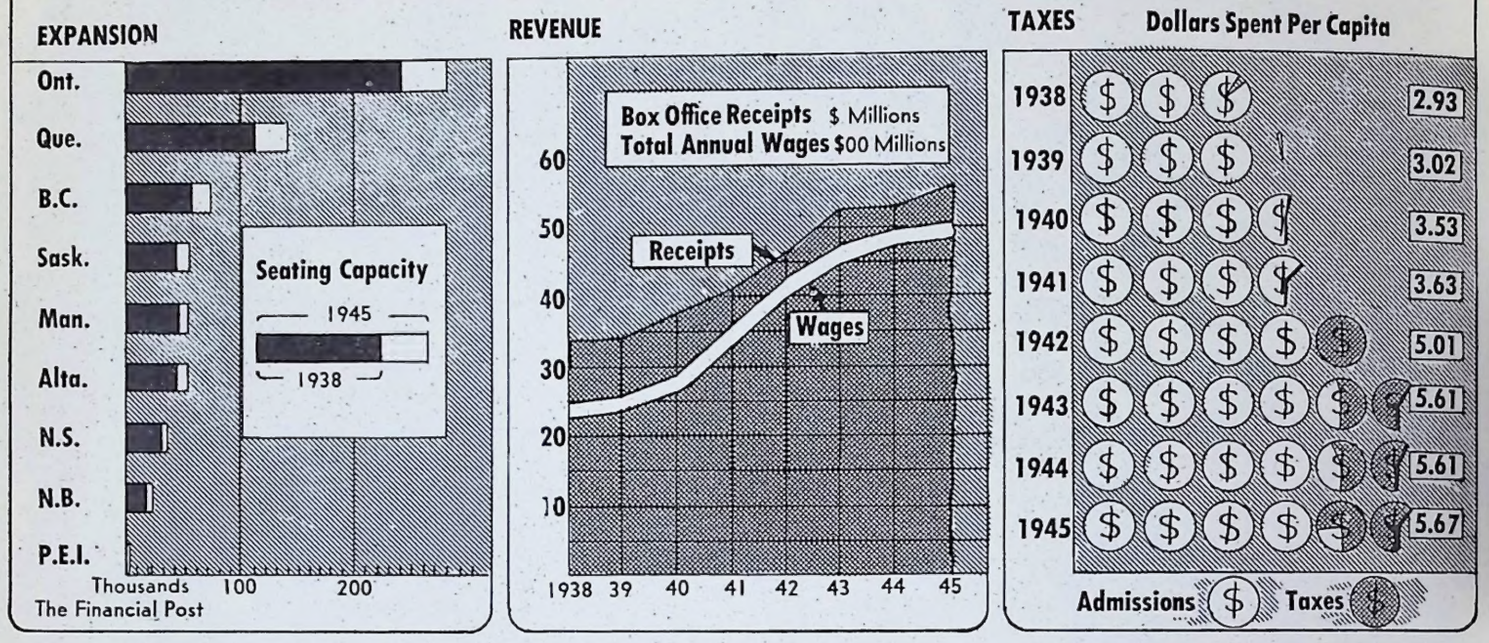
'Easy Come, Easy Go' Para Comedy

PARAMOUNT'S comedy of a horse bettor, "Easy Come, Easy Go," is the first starring vehicle for Barry Fitzgerald, the topnotch Irish character actor. Ably supported by Diana Lynn and Sonny Tufts, it is the type of picture that is sure to appeal to the legions that place the odd bet on a bangtail.

Fitzgerald is the proprietor of a rundown boarding house for which he has no time, being too busy selecting and betting on race horses. He tries to keep his daughter, Diana Lynn, away from Sonny Tufts, whom she loves, because he is dependent upon her to run his business.

"Let's Go to the Movies"

Canadians say those words 200 million times a year and produce records like this:



The Financial Post

(Reprinted from THE FINANCIAL POST, Toronto)

Canadians are spending about $55 millions a year on tickets to the movies these days—$4.23 for every man, woman and child in the country. That's not including amusement tax, which adds another $14 millions to the total take and boosts per capita spending to $5.67 a year. Centre chart shows how movie attendance varies in almost direct ratio to the total annual wages and salaries paid to Canadians in every walk of life. Shaded area of the chart shows (in millions of dollars) the annual boxoffice "take" excluding tax. Broad white line shows total wages and salaries paid in Canada (in hundreds of millions of dollars). Chart at left shows how movie theatres have expanded since 1938. Black line gives seating capacity in that year and white line shows 1945 seating capacity.

Dividend Declared By Warner Bros.

At a meeting of the board of directors of Warner Bros. Pictures, Inc., held recently, a quarterly dividend of 37½c per share was declared on the common stock, payable on July 3, 1947, to stockholders of record on June 6, 1947.

The board has authorized the purchase by the company of shares of its common stock, from time to time, on the New York Stock Exchange. The company has no present intention of disposing of such shares of common stock if acquired, but intends to hold them in the treasury for general corporate purposes. No determination has been made as to the number of shares, if any, which the company will acquire under this policy.

The company has repaid the $1,591,000 installment due May 1, 1948, on its 2% term bank loan.

Plan Variety Convention Decorations

Members of the advertising and publicity committee of the annual Variety Clubs International convention in Los Angeles from May 13 to 17, discuss plans for decorations.

Standing, left to right, are Harry Stone, designer, National Screen Service; Seymour Peiser, publicity director, Fox West Coast Theatres; James Luntzel, co-ordinator, Hollywood Publicity Associates; Norman Manning, co-ordinator of convention activities for Charles P. Skouras; and James J. Campbell, account executive, HPA.

Seated are Sherill Corwin of Metropolitan Theatres, chairman of the committee, and Thornton Sargent, public relations director, National Theatre Corporation.

Gale Page Back In Cagney Production

After an absence from the screen of seven years' duration, Gale Page, once a top-ranking cinema favorite, will re-appear in the second feminine lead role in the William Cagney screen adaptation of Saroyan's prize-winning stage play, "The Time of Your Life."

Making it plain that her re-appearance on the screen is a strictly "one shot" affair, Miss Page will take over the role of Mary, played in the stage version by Celeste Holm. Miss Page will definitely not consider other screen engagements when she has completed this part, she declares.

In accepting this assignment at the insistence of producer Cagney, Miss Page will join a cast which already includes James Cagney, Wayne Morris, William Bendix, Jeanne Cagney and James Barton.

UA's 'The Red House' Suspense Drama

EDWARD G. Robinson, Lon McCallister and Judith Anderson head a particularly talented cast in United Artists' thriller melodrama, "The Red House." Given nice reviews, the film ranks with the best in its field and seems to be a certainty to do nice business at the boxoffice.

Story is of a haunted red house in a nearby wood where Robinson fifteen years earlier, in a moment of derangement, had murdered a woman. The picture builds to the finale, in which Robinson trys to duplicate the murder.

This is why...

THE PUBLIC DEMANDS HOLD-OVERS!

TORONTO DAILY STAR: Friday, April 11, 1947

'WAY TO STARS' LISTED BEST BRITISH PREFER OWN MOVIES

London, April 11—(BUP)—British movie fans for the first time in 20 years unquestionably prefer local talent to its glittering

"The Way to the Stars," was rated as the top cinematic production since V-E day.

The Way To The Stars

BRITAIN'S ACADEMY AWARD PICTURE

BASIL RADFORD
MICHAEL REDGRAVE RENEE ASHERSON JOHN MILLS FELIX AYLMER
ROSAMUND JOHN STANLEY HOLLOWAY TREVOR HOWARD

OUTSTANDING BUSINESS EVERYWHERE!

MONTREAL
THREE BIG WEEKS, KENT THEATRE!

TORONTO
SEVEN TERRIFIC WEEKS... ALL RECORDS SMASHED! INTERNATIONAL CINEMA

SASKATOON
HELD OVER AT THE TIVOLI THEATRE!

Released thru
UNITED ARTISTS